

# THE LUTE.

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EDITED BY LEWIS THOMAS.

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## CURRENT NOTES.

THE Hereford Musical Festival will take place on the 11th, 12th, 13th, and 14th of the present month. Among the works to be performed during the week in the Cathedral are Mendelssohn's *Elijah*, Handel's *Samson* and *Messiah*, Ouseley's *St. Polycarp*, Haydn's *Creation*, Dr. Parry's Ode, "Blest pair of Syrens," and Sterndale Bennett's cantata, "Woman of Samaria." At one of the evening concerts in the Shire Hall, Sir Arthur Sullivan's *Golden Legend* will be given, under the direction of the composer. Principal vocalists: Madame Albani, Miss Anna Williams, Miss Ambler, Miss Hilda Wilson, Madame Enriquez; Mr. Edward Lloyd, Mr. Banks, Mr. W. H. Brereton, and Mr. Santley. Leader of the band, Mr. J. T. Carrodus. Conductor, Dr. Langdon Colborne.

MR. FREEMAN THOMAS inaugurated on Saturday, the 11th ult., in a most successful manner, his seventh annual series of Promenade Concerts. On that occasion, Covent Garden Theatre was filled to overflowing by an audience who seemed, throughout the evening, never to lose zest in partaking of the things provided. They were at the outset pleased with the preparations, the house being decorated as well as furnished with everything needful for comfort and enjoyment. Under the direction of the popular conductor, Mr. Gwyllym Crowe, a band, numbering in all 150 executants, were to be seen plying their delightful craft. Although Mr. Freeman Thomas did not place the most effective of his principal vocalists in the van of his enterprise, yet the public were more than satisfied with the singing of Madame Clara Samuelles, Madame Antoinette Sterling, Mr. Banks, and Mr. Barrington Foote. According to custom, Mr. Gwyllym Crowe had for the first night composed a new waltz, "The Rose Queen," which was sung by Mr. Stedman's choir of girls and boys in capital style. Mr. Carrodus pleased the public in a violin solo, and so did Mr. Radcliffe in a fantasia for the flute, while the pianoforte accompaniments of Mr. F. Lewis Thomas were estimated at their just value.

THREE students highly distinguished themselves at the concert given in St. James's Hall, by the Royal Academy of Music, one as a composer, another as a violinist, and a third as a flautist. On previous occasions Miss Dora Bright attracted notice and obtained approbation by compositions of merit, but the production of a pianoforte concerto at the last concert raised her yet higher in the estimation of connoisseurs. Whether the themes be original or reflective there cannot be a doubt of their symmetrical grace, neither can any exception be taken to the treatment to which they have been subjected. Thoughts tender as well as passionate, were expressed with clearness and well-regulated emphasis. Naturally enough the directors of the Academy are proud of a pupil so clever and engaging as Miss Dora Bright. Nor should they be less interested in Mr. Gerald Waleen, a violinist of great ability, who played on this occasion the allegro from Beethoven's concerto in D. No one, indeed, could withhold sympathy from a lad pitted, in this instance, against an entire orchestra, to whose combined utterances he had to respond without loss of meaning or spirit. To keep, in a mechanical way, the line of the great argument unbroken is an onerous task, and this he safely accomplished. Seldom did the subjects discussed between himself and the orchestra suffer at his hands; and when, as in the cadenza, he was left to his own resources, he surprised the listener by easy conquest over difficulties. Mr. Frederick Griffiths,

saving for occasional unsteadiness in the tempo, proved himself, in Molique's concerto in D, an excellent flautist.

THROUGHOUT the student's concert, Dr. Mackenzie brought conviction to all present that instrumental music was cultivated at the Academy with assiduity and success. Meanwhile he did little to remove the doubt gaining ground, as to whether vocal music was pursued therein to a corresponding advantage. At any rate, vocal music occupied but little space in the programme, while the time spent on it in performance was out of all proportion to that devoted to the instrumental. This arrangement would be satisfactory if it were the design of the Principal to confine instruction within the limits of the instrumental branch of the art, but while the Academy professes to supply education in both branches, it is manifestly inconsiderate to give cause for the suspicion that one was sacrificed for the benefit of the other. It may be said with some degree of truth, that the singing on the occasion under notice was unworthy of more time and attention than it received. But neglect will not make it better. Surely it would be unwise to put it in the background whilst awaiting the advent of exceptional voices. If the vocal art in the Academy is at present in a declining state, the Principal, whatever be his predilections, is in duty bound to give the subject immediate attention.

CONSIDERABLE discussion has from time to time been maintained relative to the authorship of the music generally introduced in performances on the English stage of *Macbeth*. Some have contended from internal evidences that it was written by the great Purcell, and not by Locke, a musician of far less eminence, whose name has been attached to the published copies. Apparently Mr. Henry Irving, our leading tragedian, takes no part in the enquiry, as he has commissioned Sir Arthur Sullivan to write incidental music to Shakespeare's play about to be revived at the Lyceum Theatre. It is reported that the composer is so far advanced in his work as to be able to promise the distribution of choral parts early in October. That the musician who so effectively illustrated "The Merchant of Venice," "The Merry Wives of Windsor," and "Henry VIII." in the early days of his prosperous career, will now, when in the very zenith of his fame, present us with strains worthy of his mighty subject, is the expectation indulged in alike by the profession and the general public.

HER MAJESTY THE QUEEN has been pleased to present a silver Jubilee medal to each of the following gentlemen of Her Majesty's Chapels Royal: Mr. Lewis Thomas, Mr. Henry Guy, Mr. John Hodges, Mr. J. A. Birch, Mr. W. H. Brereton, Mr. D. Strong, Mr. C. Beckett, Mr. D. S. Shepley, Mr. J. Gawthrop, and Mr. Thomas Lawler.

ON his arrival at Melbourne, Mr. F. H. Cowen had a very cordial reception, the orchestral committee of the International Committee going on board the vessel to welcome him. Addresses of congratulation were presented him by the musical societies, and a banquet was afterwards given in his honour.

AT the opening ceremony of the Exhibition, Cowen's "Song of Thanksgiving," and King's "Centennial Cantata," composed specially for the occasion, were performed by an orchestra of 900, under the direction of Mr. Cowen, with the greatest success. At their termination the conductor received the congratulation of the Governor of the Colony. On the same occasion the "Hallelujah"



chorus, and the National Anthem were sung. By selecting the first-named piece the Australians showed that they as members of the great Anglo-Saxon race, were bent upon maintaining a loving appreciation of the music of Handel, England's best beloved master, and by the second strain they evinced undiminished and undying loyalty to the throne of Great Britain.

SIR CHARLES HALLE and Madame Norman Neruda were married at the Pro-Cathedral, Kensington, on the morning of Tuesday, July 26th. Sir Charles and Lady Halle left town the same day for the continent.

MISS EFFIE STEWART, an American vocalist of considerable repute, has, during the last month, been paying a visit to London.

MR. JACQUES, the esteemed musician and well-informed writer upon art subjects, has undertaken the editorship of the *Musical World*. For more than a half-century that journal has been the leading musical newspaper of this country; and we have every reason for believing that the high authority it gained by the genius of the late J. W. Davison will not be impaired as long as it is directed by Mr. Jacques.

To the surprise and regret of many, Dr. Mackenzie's new cantata, "The Cotter's Saturday Night," was withdrawn from the Birmingham Festival programme. Why it was thus treated has not been satisfactorily explained. If room was found for works of great length by other native composers there should somehow have been space made for the latest composition of so distinguished a musician. Doubtless Londoners will soon become acquainted with the musical illustrations to Burn's delightful poem, though the good people of Birmingham have been denied this privilege.

At the fifth annual meeting of the corporation of the Royal College of Music, a speech was delivered by Lord Aberdare, which presented several points of interest. Referring with pride to the prominent part taken by Welsh scholars in the recent performance at the Savoy Theatre, of Nicolai's *Merry Wives of Windsor*, he dwelt upon the advantages accruing to art by a liberal infusion of the Celtic element. The Welsh, in common with other branches of the Celtic race, were endowed with melody, while the Teutons, occupying wider and perhaps higher ground, had the advantages of scientific harmony. By the combination of those gifts and powers the world of music, his lordship contended, would be vastly enriched. As the physical qualities and characteristics of the living Briton are found in many cases derived in part from the Saxon, and in part from the Celt, so, in like manner, our music might be made to spring with similar beneficial results from the same sources. By a happy marriage of Celtic tune with Teutonic harmony, we are, according to this proposal, to obtain artistic wealth. To put the contract into business-like form, the Welsh are to provide melodic materials for English science to work upon, just as they supply coal to feed our engine fires. Without detracting the least from the value of Welsh melody, the Saxon will not be disposed to regard it as important, much less as vital to his art. He is a cosmopolitan in this as in other things. When Welsh melody joins his forces it loses its individuality, just as the river becomes undistinguishable when meeting with the ocean. Therefore Lord Aberdare must be prepared for the disappearance of the national characteristics of Welsh music when it enters the scientific mill of the Saxon.

Mr. Samson Fox, of Leeds, remarked, at the meeting referred to, that when he decided upon endowing some musical institution he was, as a business man, attracted to the Royal College by an examination of yearly accounts which generally declared a balance in hand. Because it was conducted upon commercial principles he was induced to place the sum of £30,000 at the disposal of the council. The generous donor must be congratulated upon having entrusted into safe hands money intended for the benefit of young people otherwise unable to develop the musical faculties nature had bestowed. There cannot be a doubt

that it will be devoted in a way to advance the cause Mr. Fox has at heart. Still, for all that, there is some difficulty in reconciling the mode by which the institution was started, and by which it is maintained, with commercial principles. Surely commerce is not based upon gifts and grants! and the Royal College has, up to the present moment, relied upon little else. Until the terms "trade" and "charity," "selling" and "giving," become synonyms, it cannot be called a commercial establishment. Indeed, while listening to the burden of the addresses delivered at the meeting under notice, one was led by the monotonous repetition of the words "grants, gifts, and subscriptions," to the conclusion that it was a missionary, and not a commercial enterprise, which was receiving the aid of earnest advocacy.

ALTHOUGH the directors of the Alexandra Palace experienced no difficulty in drawing a crowd of 70,000 to their grounds to witness Professor Baldwin "jump from the clouds," or, in more prosaic language, drop from a balloon, yet they are utterly unable to induce many persons to attend their "Baden-Baden" concerts. Sometimes there is a difficulty in accounting for the success of one enterprise and the failure of another. There is none here however. To watch a daring man hazarding his life is infinitely more exciting and pleasing than the risking of one's own health while listening to music in the open air. No wonder, then, that "Baden-Baden" proves but a poor word to conjure with, since the summer warmth which makes the concerts in the fashionable German town so agreeable cannot be assured upon Muswell Hill.

WITH an east wind blowing, the terraces and slopes of the Palace are by no means inviting, though the singer be warbling of "Summer Nights" and "Fairy bowers." A lovely voice engaged upon a pretty song may be potent, but it is weakness itself in warding off influenza and rheumatism. It would be manifestly unfair for the manager to tell elderly people that they might keep up a store of caloric by heat radiating from the 25,000 lamps hung about the place. Better far to apprise them that a muffler is needed by all who have passed their fiftieth year. Yet more; they should announce to young and old alike the advisability of exercising the neck so as to be able to bend the head backwards to an angle of forty-five degrees, as that is the position necessary to see the vocalists singing on the balcony aloft. Though near the roof, the elevation was not disadvantageous to the military band, who, on the 15th ult., played some popular pieces, under the direction of Mr. J. W. Henderson, in a style not wanting in robustness. It was otherwise with the vocalists, who stood in need of the loan of Professor Baldwin's parachute, that they might descend from the clouds just near enough to earth to be heard by gaping mortals. It would be unjust, however, to leave it unsaid that the vocalists, notably Madame M. Barter and Miss Grace Digby, succeeded admirably in spite of obstacles.

ENGLISHMEN generally entertain the notion that the time and attention of visitors at a Welsh Eisteddfod are for the most part occupied in witnessing a competition between native singers either in solos or choruses. Those who attend the National Meeting, to be held at Wrexham during the first week of this month, may discover that the contest is not so much between singer and singer, as singers and speakers. Which of the two classes of performers can keep on their legs for the longest time is in fact the ordeal through which the victors have to pass. Oratory has the start, as it invariably opens the proceedings, and away it gallops without heeding pause or rest. But art can afford to wait its opportunity, and when the moment arrives, it is seen to tumble into the arena and there remain until the weary hours bring absolute exhaustion; then in turn it has to succumb to oratory, which, as it never tires, finally wins the prize for long windedness. Meanwhile the non-combatants look on with the same kind of interest as that which folk without nautical predilections enjoy when watching through the live-long day a yacht race. However, the jaded Londoner on tour through North Wales may after all meet with the sweet

forgetfulness of self he longs for amidst the strife of lungs and tongues at Wrexham.

MR. EDWARD LLOYD, the busiest vocal artist of the day, is now and then snatching a few days' rest at Brighton.

MR. SANTLEY has returned from the Continent in good health.

MR. JOSEPH BENNETT, the eminent critic, is staying (and working?) during the recess, at a quiet village in his native county, Gloucestershire.

PROFESSOR PAUER has, during the holidays, been entertaining at his German home some of his English friends and fellow artists.

MR. BARRINGTON FOOTE, the admirable bass vocalist, is engaged to accompany Madame Albani on her forthcoming Canadian tour.

A COMMEMORATIVE performance of Sir George Macfarren's first work for the stage, "*The Devil's Opera*," was given by the Taunton Philharmonic Association, under the direction of Mr. T. J. Dudeney, on the 13th August, just to the day fifty years after it was first produced at the English Opera House, now known as the Lyceum Theatre.

In an address to the students of the Royal Academy, when prizes were distributed in St. James's Hall, Dr. Mackenzie offered some sensible remarks relative to the value of school honours. Without one word of disparagement, he pointed out that medals were of worth only as signs of progress made towards the realisation of art. Should the possessor be so unwise as to rest satisfied with the acquirement of those distinctions, he would be guilty of the folly of stopping short on the very threshold of the career opened up to him. That prizes gained at an academy are unreliable indications of future success may be gathered from the fact that very many who obtain them fail in after life in reaching eminence, whilst not a few sink into utter insignificance and the poverty accompanying it. Let not, then, the owner of those baubles be carried away by their glitter; those coveted medals will not pass for current coin in the realms of art.

A CONTEST awaits the pupil far different from that undergone at the hands of school examiners, who are, perhaps, open to influences altogether too weak to reach the judgment of those from whom there is no appeal. It is the public, and the public alone, who decides upon the merits of candidates for fame. Little heed is paid to diplomas and certificates issuing from educational establishments, the capacity of pleasing possessed by the aspirant himself is the only recommendation. Oftentimes, the public does not perceive or appreciate qualities dwelt upon by examiners since such things are looked upon from a very different standpoint. It is no use saying that the people are not sufficiently enlightened to judge. For all that they will persist in thinking and acting for themselves in matters of this kind. Why should they not? They are told that art is a republic, and therefore they resent decrees made by professors to fix their taste and control their patronage. Pupils, in their desire to please examiners, sometimes forget what will be required of them by their future masters, the people. On the other hand, teachers and adjudicators should hold it in mind that many acquirements, the little tricks and artifices which they deem indispensable, count literally for nothing in the estimation of the general public. Hence, the smart and decorated pupil often turns out the dullest of entertainers.

AFTER the distribution of prizes, Lord Coleridge, who had delivered the awards, enforced upon the students the duty of cultivating good fellowship. However desirable, none will question the difficulty of maintaining generous feelings towards victorious rivals; while few will assert that competition is a sure promoter of brotherly affection. It may be a necessity, a law of nature, but it is to many

a curse worse than that passed upon the transgressor, Adam. Our progenitor's punishment was to till the ground, but he had not to compete with other tillers. Now the competition in which the singer or player is forced to engage inflicts, by reason of publicity, pain upon the unsuccessful more acute than that suffered by other unfortunate. The aspiring artist has the public for judges, whose decision is sent on the wings of the press to the ends of the earth. Failure cannot be hidden from the sight of men. Moreover, when the initial trial is over, the victor has to continue the contest day by day and year by year, until a younger competitor snatches the laurels from his enfeebled grasp. Should not men and women living in this state of excitement and peril be readily forgiven their exhibitions of envy and jealousy? However, if the eloquence of Lord Coleridge prove unequal to the task of banishing evil passions, its persuasive power may do something towards controlling their manifestations.

REFERRING to examinations, Lord Coleridge, relating the following incident, said: "When Justice of the Common Pleas I received an application from the Lords of the Treasury whether the services of the charwoman of Common Pleas could be temporarily dispensed with in order that she might undergo a preliminary civil service examination. After mature deliberation, my reply was, they could." The little story was received with laughter. Still, following the example of the practical philosopher who pursued every subject to "the application on't" we have failed to find any appropriateness in the reference to the charwoman when addressing a body of young ladies who had just passed examinations of the Royal Academy.

SHOULD there be any artistic failure at the Birmingham Festival—now in progress as we are going to press—the fault cannot be attributed to want of rehearsals, inasmuch as Dr. Hans Richter had his band together at St. George's Hall on four days of the penultimate week of the past month. Monday was set apart for the rehearsal of works by Bach, Beethoven, Mozart, Liszt, Haydn and Dvorák; Tuesday was occupied with compositions by Wagner, Brahms, Sullivan, Mendelssohn and Handel; Wednesday morning was devoted to Dr. Hubert Parry's new oratorio, *Judith*, and the afternoon to Dr. Bridge's new cantata, *Callirhœ*; Thursday was given up to the "Messe des Morts" (Berlioz), and the oratorio, *Saul* (Handel). On some of these occasions the principal singers were present to try over their parts with the orchestra; and on Saturday, principals, chorus and orchestra had to assemble in the Birmingham Town Hall for rehearsals, resumed on Monday morning of the following week.

#### "PARSIFAL."

(FROM OUR OWN CORRESPONDENT.)

BAYREUTH, August 6th, 1888.

UNDER bright skies the Wagner Theatre might from its very simplicity of structure appear interesting to the stranger approaching it from the old city, but being yesterday, in common with hill and plain, town and wood, exposed to soaking rains, the severe beauty of its outline awoke no pleasurable feeling saving that of thankfulness at the prospect of immediate shelter. Dampness chokes enthusiasm. At the flourish of trumpets summoning the audience, I present my ticket, No. 976, and take possession of one of the fourteen hundred seats let for one guinea each—from professional usage, you see, I call twenty shillings, the actual sum paid, a guinea. Soon the auditorium affording every visitor a complete view of the stage is filled by a company in solemn mood and earnest expectation. Lights are lowered almost to darkness, while from beneath the level of the stage issue strains which at once absorb the interest of the audience. Some are bent, perhaps, upon fishing for leit-motives moving about in this glorious stream of music. For my own part, I do not care at present to lose the general effect by close examination of details, so I throw myself without reserve upon the waves of sound and let them carry me whithersoever they may. How delightfully come the themes of the prelude from the hidden orchestra! The tones are



soft, as though distance were mellowing them, and yet full as though the instruments were close to my ears. This tonal quality, however produced, whether by mechanical contrivance or executive ability, brings to jaded natures a refreshing sensation, one that instantaneously revives the early love of art. Probably, some of your readers will say, "Why does he not tell us about the meaning conveyed in those sounds; why not unfold the ideas which they embody, and the mysteries whereof they are symbols?" To such inquiries I, once for all, make answer; I care not, when enjoying music, for diving into the depths of metaphysics, much less for struggling in the slough of controversy.

As the curtain rises, a pretty scene meets my view, while a venerable man approaches to tell the story of an incurable wound afflicting his beloved chief. The talk is at length interrupted by the entrance of a lady (Kundry) in attire and manner anything but conventional. Delicious music heralds the approach of the suffering King; and here the master shows how much more happily he represents the voice of nature than the speech of man; at any rate such a speech as that Gurnemanz delivers for the enlightenment of his companions. One almost forgets the entrance of Parsifal whilst watching the transformation scene. Yet as the temple of the knights is rising in all its grandeur before me, Philistine as I am, I detect here and there points which have been overlooked by the machinist. But nothing has been overlooked by the composer, whose music floods the place with glorious harmony. Stay one minute, however, whilst again acting the part of the Philistine, I take exception to the singing of the "heavenly choir," which is a trifle out of tune. But the Teutons talk not of such petty matters as they are coming out, at the end of the first act, into the open air and drizzling rain. Indeed, I felt somewhat ashamed of myself for allowing slight defects to mar the enjoyment afforded me.

However, I determine that during the second act, now announced by the trumpets, to shut eyes and ears to every flaw and slip. Little need for such resolve, as the chorus of flower girls charms me by music the most fascinating ever sung by daughters of Eve. I know not what Parsifal is thinking about the witchery, but I confess at this moment I am brought under the spell of the enchanters. The long duet between Kundry and Parsifal is sustained on both sides with intense ardour, and thus one is prepared for the entrance of Klingsor, and the miracle wrought by arresting in mid air of the sacred spear. Eventually the actors have to make way for the stage manager, who, by the magic of his art, turns the garden into a desert. As the curtain descends, I am startled by the sound of hissing. It is only for a moment, the defiant sibilations are quickly lost in a storm of applause. Yet, as I leave the theatre for rest and refreshment, my mind is occupied in searching for the cause of the untoward incident. For the time the hissing noise breaking the fair music seems like a destructive flame applied to a priceless canvas. It certainly was not meant to express dislike of the music, which the artists had interpreted most admirably. What, then, could be the cause of the demonstration? Was it jealousy? Was it professional jealousy? Ay; there's the rub.

At the trumpet's welcome call, I hasten to my seat for the last act, wherein Parsifal fulfils his high mission. Fully armed, and carrying the sacred spear, wrested from the grasp of the wicked Klingsor, he appears to Gurnemanz, to receive a relation of the evil that has befallen the knights of the Sangrail. Once more the scene changes, and as the bells of Montsalvat peal forth, the Temple rises before the beholder. Now the knights assemble around the altar, and as Parsifal holds aloft the sacramental cup, the wondrous music seems to lift and carry one to regions higher and purer than those of earth. Why are we rudely brought back to the theatrical world? Unhappily, just at the moment when the mind is attuned to heavenly harmony, it is unstrung by contact with the stage. As the curtain rises to show Herr Van Dyck (no longer the Knight Parsifal) receiving, whilst he elevates the holy cup, the applause of the crowd, now, for the first time, it is that I become conscious of profanity in the proceedings.

I must not forget to mention the names of the performers. They are as follows: "Parsifal," Herr Van Dyck;

"Amfortis," Herr Scheidemantel; "Titirel," Dr. Schneider; "Gurnemanz," Herr Wiegand; "Klingsor," Herr Plank; "Kundry," Fräulein Malten. Conductor, Herr Mottl. M. S. S.

#### "DIE MEISTERSINGER."

BAYREUTH, August 7th.

To say that I was as much impressed with this opera, performed last night, as I was with Parsifal, would scarcely be in accordance with facts, yet there was much to justify the highest praise. For instance, the *ensembles* were strikingly effective; the representative of "Hans Sack" brought to bear upon his music sympathetic tones; the exponent of "Walter" displayed a fine voice, though he might have put more spirit into the "Preislied;" while the part of Beckmesser was given with irresistible humour. Dr. Hans Richter, the conductor, was, I am told, to be seen in the hold of the musical ship labouring away in his shirt sleeves at the orchestral machinery.

M. S. S.

#### CONCERTS.

**CRYSTAL PALACE.**—On the Saturday afternoons of last month, vocal and instrumental concerts were given under the direction of Mr. August Manns.—On the 4th ult., the artists were Madame Elena Foschi (her first appearance), Miss Annie Lea, Mr. Henry Bailey, and M. Johannes Wolf.—On the 11th ult., the vocalists were Miss Thudichum, Madame Belle Cole, Miss Mary Curran, Mr. Harper Kearton, and Mr. W. H. Burgon, with Mr. Halstead as solo-flute. At the Co-operative Festival, on the 18th ult., the artists were Miss Flora Klickman, and Mdle. Ernestina Ponti. There was a chorus of 4,000 voices with Mr. G. W. Williams as conductor.

**ALEXANDRA PALACE.**—The last of the series of Grand Concerts was held on Saturday, the 18th ult. Vocalists: Madame M. Barter, Miss Julia Albu, Miss Eleanor Rees, Miss Grace Digby, and Mr. Barrington Foote.

**ITALIAN EXHIBITION.**—Concerts were given every evening of last month by the Paggi family.

**IRISH EXHIBITION.**—A series of musical entertainments has been given under the direction of Mr. Ludwig.

**PROMENADE CONCERTS, COVENT GARDEN THEATRE.**—On Monday, the 13th ult., the vocalists were Miss Nikita and Mr. Sims Reeves; solo violoncello, Mr. Edward Howell.—Tuesday the 14th, vocalists: Miss Nikita, Madame Antoinette Sterling, and Signor Novara; solo flute, Mr. Radcliffe.—Wednesday, classical night, vocalists: Madame Valleria, Mr. Orlando Harley, and Signor Foli; solo pianoforte, Madame Frickenhaus.—Thursday, vocalists: Miss Nikita and Mr. Sims Reeves; solo clarinet, Mr. Egerton; solo cornet, Mr. Howard Reynolds.—Friday, vocalists: Miss Ada Patterson, Madame Antoinette Sterling, and Mr. Barrington Foote; solo piccolo, Mr. Hamilton.—Saturday, vocalists: Miss Nikita, Miss Susetta Fenn, and Signor Foli; solo violin, Mr. J. T. Carrodus. On each occasion Mr. F. Lewis Thomas was the pianoforte accompanist, and Mr. Gwyllyn Crowe the conductor.

**BIRMINGHAM MUSICAL FESTIVAL.**—On Tuesday morning, the 28th ult., *Elijah* was announced for performance; in the evening, works by Dvorák, Weber, Liszt and Mozart were to be given.—Wednesday morning was to be devoted to a new oratorio, *Judith*, composed expressly for the occasion by Dr. Hubert Parry; in the evening, Sir Arthur Sullivan's *Golden Legend* was the chief item of the programme.—Thursday morning, Handel's *Messiah* was selected for interpretation; and for the evening a cantata entitled *Callirhōe*, composed expressly for this occasion by Dr. Bridge.—Friday morning Bach's *Magnificat*, Beethoven's fifth symphony, with works by Wagner and Brahms occupied the programme; and Handel's *Saul* was the work chosen wherewith to terminate the festival. Principal artists: Madame Albani, Miss Ambler, Miss Anna Williams, Madame Patey, Madame Trebelli; Mr. Edward Lloyd, Mr. Piercy, Mr. Banks, Mr. Santley, Mr. Brereton, and Signor Foli. Solo piano, Miss Fanny Davies. Conductor, Dr. Hans Richter.

"LUTE". No 69.

Also published separately PRICE 3d

# "TEACH ME THY WAY."

## Full Anthem

Psalm 86 - 11, 12.

FRANK L. MOIR.

LONDON:

PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

Moderato.

Soprano.

Alto.

Tenor.

Bass.

Organ.

*mf*

*mf*

*mf*

*mf*

Teach me Thy way, . . . O Lord, teach me,

Teach me Thy way, . . . O Lord, . . .

Teach me Thy way, . . . O Lord, . .

Teach me Thy way, . . . O Lord,



teach me Thy way, And I will walk in Thy truth, And

teach me Thy way, And I will walk in Thy truth, And

teach me Thy way, And I will walk in Thy truth, And

teach me Thy way, And I will walk in Thy truth, And

I will walk in Thy truth, Teach me Thy way, thy

I will walk in Thy truth, Teach me Thy way, . . . thy

I will walk in Thy truth, Teach me Thy way, . . . thy

I will walk in Thy truth, Teach me . . . Thy way, . . . thy

way, O Lord, And I will walk . . . in Thy truth, and I will  
 way, . . O Lord, And I will walk in Thy truth, and I will  
 way, . . O Lord, And I will walk in Thy truth, and I will  
 way, O Lord, And I will walk will

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "way, O Lord, And I will walk . . . in Thy truth, and I will way, . . O Lord, And I will walk in Thy truth, and I will way, . . O Lord, And I will walk in Thy truth, and I will way, O Lord, And I will walk will".

walk . . in Thy truth. Teach me Thy way, and  
 walk . . in Thy truth. Teach me Thy way, and  
 walk . . in Thy truth. Teach me Thy way, and  
 walk in Thy truth. Teach me Thy way, and

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "walk . . in Thy truth. Teach me Thy way, and walk . . in Thy truth. Teach me Thy way, and walk . . in Thy truth. Teach me Thy way, and walk in Thy truth. Teach me Thy way, and".



(Verse ad lib.)

*mf*  
I will walk, will walk in Thy truth. 0  
I will walk, will walk in Thy truth.  
I . . will walk, will walk in Thy truth.  
I will walk, walk in Thy truth.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staves. The first vocal line ends with a fermata and the letter '0'. The piano accompaniment features chords and moving lines in both hands.

knit my heart . . un\_to thee That I may fear Thy name, 0  
That I may fear Thy name, 0  
0  
0 knit my heart un to Thee, 0

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The first vocal line ends with a fermata and the letter '0'. The piano accompaniment features chords and moving lines in both hands. The system concludes with a final vocal line and piano accompaniment.



knit my heart un\_to Thee, O knit my heart un\_to Thee, . .

knit . . . my heart un\_to Thee, O knit my heart un\_to Thee, . .

knit . . . my heart un\_to Thee, O knit . . . my heart un\_to Thee, . .

knit my heart un\_to Thee, O knit my heart un\_to Thee,

. . That I may fear, may fear Thy name.

. . That I may fear . . . may fear Thy name.

. . That I may fear, may fear Thy name.

That I may fear, may fear Thy name.

*cres.*

I will thank Thee, O Lord my

I will thank Thee, O Lord my

I will thank Thee, O Lord my

I will thank Thee, O Lord my

God, I will thank thee with all, with all my heart.

God, I will thank thee with all, with all my heart.

God, I will thank thee with all, with all my heart, And I will

God, I will thank thee with all, with all my heart.

And I will praise . . Thy name, will praise Thy

And I will praise Thy name, will praise . . Thy name, will praise Thy

praise Thy name praise Thy name, will praise . . Thy

And I will praise Thy

name, . . for ev - er, and ev - er - more. I will

name, for ev - er, and ev - er - more. I will

name, . . for ev - er, ev - er - more. I will

name, . . for ev - er, ev - er - more. I will



praise Thy name Praise Thy name, I will Praise Thy

praise Thy name Praise Thy name, I will Praise Thy

praise Thy name Praise Thy name, I will Praise Thy

praise Thy name Praise Thy name, I will Praise Thy

name for ev - er - more, I will praise Thy name, I will

name for ev - er - more, praise Thy name, I will

name for ev - er - more, praise Thy name, I will

name for ev - er - more, I will

*poco a poco cres.*

Praise Thy name, I will praise Thy name, I will praise Thy name.

*poco a poco cres.*

Praise Thy name, I will praise Thy name, I will praise Thy name.

*poco a poco cres.*

Praise Thy name, I will praise Thy name for ev - er more.

*poco a poco cres.*

Praise Thy name for ev - er more.

*poco a poco cres.*

*ff*

I will thank Thee, O Lord my God I will praise Thy name for

*ff*

I will thank Thee, O Lord my God I will praise Thy name for

*ff*

I will thank Thee, O Lord my God I will praise Thy name for

*ff*

I will thank Thee, O Lord my God I will praise Thy name for

ev - er, and ev - - - er - more.

ev - er, and ev - - - er - more.

ev - er, and ev - - - er - more.

ev - er, and ev - - - er - more.

A - men A - men.

A - men A - men.

A - men A - men.

A - men A - men.

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